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Highlands, N. C.

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P R E S E N T S

THE FOURPOSTER

A Comedy

In

Three Acts

By Jan de Hartog

In a Production Designed and Directed by
WALTER BEAKEL

August 14, 15 and 16, 1957 — — 8:30

T H E C A S T

Agnes.....Collin Wilcox

Michael.....Walter Beakel

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own wits end, and have found nobody home."

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SYNOPSIS OF THE SCENES

Act One

Scene I : 1890

Scene II: A year later

Act Two

Scene I : 1901

Scene II: Seven years later

Act Three

Scene I : 1913

Scene II: Twelve years later

There will be ten minute Intermissions between acts.

Please take your seats promptly at the Curtain warning.

All emergency exits are plainly marked.

In case of fire walk rapidly, DO NOT RUN, to the nearest exit.

Fire laws prohibit smoking in the Theatre building. The management will appreciate the strictest adherence to this ruling.

Rest rooms are located in the Old School Building immediately in front of the Theatre.

A concession stand is located off the main lobby. Coca-Cola and hot coffee are available during the Intermissions.

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THE FOURPOSTER

PRODUCTION STAFF

Produced by Jack H. Wilcox

Stage Managers.....	Bill Raoul, Colin Kelly
Set Construction.....	Fred Coney Allen
Crew and Painters.....	Hamilton Brown, Martha Goode, Mack Goode Herbert C. Millkey, Jr., Jane Raoul, Mary Raoul, Mrs. Harrison Raoul, Rebecca Rhodes Margaret Rhodes, Ernest Wetherbee, Jeremy Wilcox
Electricians.....	Johnny Hall, Tudor G. Hall, Tommy Talbot
Prop Mistress, Set Properties.....	Winifried Eskrigge Hertzberg
Prop Mistresses, Hand Properties.....	Ann Curry, Martha Hodgson
Wardrobe Mistress.....	Helen Augur
Special Costume Effects.....	Edna Faxon
House Manager.....	Judy Outshoff
Concession Manager.....	Stella Caziarc
Ushers.....	Ann Harbison, Babs Ramsey, Bonnie Ramsey Helen Valentine, Beverly Cook
Box Office.....	Jeremy Wilcox
Sound Effects.....	Herbert C. Millkey, Jr.
Dressers.....	Foy Perry, Jack Wilcox
Publicity and Ticket Sales.....	George Gunther, Mrs. Ben Curry, Mrs. Thomas Crumpler, Mrs. Thomas Fitz Patrick, Mrs. Frank Talbot, Mrs. Jack Wilcox, Mrs. John Willrand, Mrs. C. W. Robinson

THE FOURPOSTER, a play by Jan de Hartog; staged by Jose Ferrer; sitting by Syrjola; costumes by Lucinda Ballard; presented by The Playwrights Company at the Barrymore Theatre in New York City, was first produced on October 24, 1951. The original cast was:

Agnes	Jessica Tandy
Michael	Hume Cronyn

This play was copyrighted in 1947 and 1952 by Jan de Hartog; copyrighted in 1954 (Acting Edition) by Littra, A. G.

Craftsmen's Shop

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ABOUT THE EXHIBIT

Mr. George Gunther, whose paintings are exhibited in the foyer this week, is a graduate of Washington University, St. Louis, Mo. He has a Master's from Indiana U.

Among other professional positions, he has taught architecture at Clemson College, Clemson, S. C.; has been Director of the Springfield Art Association, Springfield, Illinois, and of the Old Northwest Territory Art Exhibit, for the state of Illinois and associate Director of the Museum of Art, Columbia, S. C.

This summer Mr. Gunther is conducting classes in his Highlands Art Workshop, in the former Edwards Hardware Building. There are morning and afternoon classes, open to all ages, in painting and drawing.

The paintings in this exhibit are in casein and oil.



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Highlands, N. C.

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Jack H. Wilcox.....	President
Robert L. DuPree.....	Vice President
Maxine Wright Duke.....	Secretary
Martha H. Cobb.....	Treasurer

Annual Meeting of Highlands Community Theatre Members

The annual meeting of the Highlands Community Theatre members will be on Wednesday, August 21, 1957, at 8 p. m. in the Theatre building.

A report will be made to the voting membership by the Board and an audit given of the season's financial results. There will be election of officers and Board members and discussion of plans for 1958.

Voting membership is based on approximately forty hours' work during one year; all hours given on any phase of HCT activity count toward membership.

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Highlands, N. C.

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Acknowledgments

The Highlands Community Theatre again wants to acknowledge the support and encouragement of the Mayor and Town Commissioners of the Town of Highlands and of our patrons.

Special acknowledgments to:

Mr. George Gunther, for the FOURPOSTER posters.

Mrs. Tudor N. Hall for use of the 1890 wedding dress.

Mrs. Parkhill Mays, for use of the dinner dress.

Mr. and Mrs. Rudolf Hertzberg, Mr. and Mrs. Tatham Eskrigge, Mr. and Mrs. Russell White, Mrs. Charles Potts and many other Highlanders for the use of the set and hand properties.

Mr. Butler Jenkins, for doing the lettering on the Fourposter.

Carousel Theatre, Knoxville, Tenn., for the use of various costumes and costume details.

Spencer's, Ltd., of Atlanta and Highlands, for allowing us to use Spencer's of Highlands for the HCT downtown ticket office.

The Galax News for printing weekly HCT news releases.

And acknowledgments to the many persons who always help in many unlisted ways to make a polished production.

WHO'S WHO IN THE CAST

Collin Wilcox (ANGES) first appeared on stage at the age of nine, in the HCT production of OUR TOWN. Since finishing high school in Knoxville, Tenn., where her father is a professor at the University, she has continued her study for the theatre at the University and with the Carousel Theatre there, then at Goodman Memorial Theatre in Chicago. For the past two years she has been a professional actress. She came to Highlands for this appearance after touring with Luther Alder in VIEW FROM THE RIDGE, the same Arthur Miller play that provided her professional debut on the Chicago stage.

Walter Beakel (MICHAEL) became interested in the theatre while he was an art student at the Cleveland Museum of Art and the Chicago Art Academy. After completing his military service and doing academic work at Lake Forest College, he got his Master of Fine Arts in directing, at Goodman Memorial Theatre. Formerly with the Berghoff Studio in New York, he has directed in off-Broadway theatres, acted and directed in eleven seasons of summer stock, and this spring, was director of the Chicago production of WAITING FOR GODOT, at the Chicago Studebaker Theatre. Most recently he directed Charles Ruggles in JENNY KISSED ME, at the Hinsdale Theatre.

This production marks the third theatrical association of Miss Wilcox and Mr. Beakel. Last summer they were with the Tenthouse Summer Theatre in Rhinelander, Wisconsin, and last fall, in Chicago, Mr. Beakel was director of the Compass Players, and Miss Wilcox one of the company, at the Club Argo in Chicago.

ON THE PRODUCTION STAFF

For this production, Winfried Eskrigge (Mrs. Rudolf) Hertzberg and Tudor G. Hall returned to HCT activity after several years of absence. Mrs. Hertzberg was a charter member of HCT and for years publicity and ticket sales manager. Mr. Hall, who is on the present Board of Directors of HCT, was theatre electrician in the days when lighting was constructed mainly from imagination.

Helen Augur, who painted one of the portraits for HARVEY, is on the HCT production staff for the first time, as are Hamilton Brown, Colin Kelly, Ernest Wetherbee, Martha Hodgson and Mrs. Frank Talbot.

Of special interest are the children and grandchildren of HCT charter members who are on this staff. Martha and Mack Goode are the grandchildren of Colonel Ralph H. Mowbray, formerly HCT president and one of the Theatre's best-known actors; Herbert C. Millkey, Jr.'s father was in the cast of DULCY, the first HCT production; Margaret and Rebecca Rhodes are the daughters of Ann Altstaetter (Mrs. Robert) Rhodes, who was also in the cast of DULCY, and in several later plays.

Patrons who are also working members of the staff are: Ernest Wetherbee, Edna Faxon, Foy Perry, Ruth Curry, Beverly Fitz Patrick, Ruth Willbrand and Anne Robinson.



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History of The Highlands Community Theatre

In 1939 a small group of local and summer residents gave a play. It was a good play—amateurs performing under professional standards of directing. Do it again, people said. The Highlands Summer Theatre came to life.

In 1940 a larger group of local and summer residents gave another play. They even toured to Clayton, Georgia, where the PTA had heard that Highlands was doing something they wanted to see. This was a good play, too.

But it was more than that.

Very suddenly, that intangible thing called community spirit, or cooperative effort, or group expression had taken control. A sample list of characters in a play could be read: Savannah debutante; retired professor; garage mechanic; insurance man; waitress; farmer. The anonymous worker back-stage were as important as the actors. The child of six and the man of sixty contributed equally. Everyone agreed on one principle: Highlands would not do rehashes of Broadway successes unless they meant something to Highlands. Everyone discovered together an ancient truth: the best art of any sort is universal, as understandable in the mountains as in the city. Everyone had known for a long time that Highlands is more than a geographical location: it is a way of life. As an expression of that way of life the Highlands Community Theatre developed.

In 1941, with a nucleus of professional actors who shared our enthusiasm for theatre with no commercial curb on imagination, the Community Theatre gave three shows. The Lions Club of Brevard, N. C., sponsored a performance of *CANDIDA* in that town. At the end of the season \$1500 had been contributed toward a building fund that was started by the spontaneous enthusiasm of theatre supporters. With one dollar, and with five hundred dollars, Highlanders indicated that they wanted this community expression to be permanent and housed so that it could develop fully.

In 1942, still an organization with a soul but no body, the Community Theatre gave *GOLD IN THE HILLS* at the Highlands Museum. The Museum was not designed for play-giving, but the Museum directors wanted to co-operate with the theatre until it had a building of its own.

In 1943, 1944 and 1945 the exigencies of war and gas rationing forced the Theatre into temporary inactivity.

In 1946 still unhoused, with its building funds invested in Government

War Bonds, the Community Theatre was again the guest of the Museum, giving there the extremely successful production of "KISS AND TELL".

With the Board scattered and still no home, it seemed impossible to plan a 1947 production. Public opinion disagreed. The wide demand for at least one play, the enthusiastic turn-out for casting, this production itself, testifies to the happy fact that the Highlands Community Theatre is very much alive. It belongs to you. We are glad that you are proud of your possession.

These paragraphs were written in 1947. In the next three years, HCT staged ten productions, still in the Old School Theatre (which was still a movie house.)

For the past seven years the Theatre has been inactive. There were probably a good many Highlanders who thought it was dead. But once more "that intangible thing called community spirit" started to operate. The Ministerial Association became disturbed that there was not more wholesome creative activity in Highlands; the merchants heard of the advantages to a resort town of having summer theatre; the Town administrators realized their responsibility to develop a recreational program that would also make efficient use of town property; people who had formerly been enthusiastic members of our audience kept asking when HCT was going to provide entertainment for them again.

The result: a more-alive-than-ever Highlands Community Theatre, with a schedule of five plays announced, a full-time director and community talent being discovered. The Town has refurbished the building, wired the theatre to meet fire-law specifications; the encouraging and immediate response to our request this spring for patron backing is indicated on the back cover of the program.

This Theatre is the creature of this community. The direction its development takes, its vitality, its success, depend entirely on the wishes and support of all Highlanders, summer and year-round residents. We have a building, we have the moral and financial support any creative venture needs, we hope we will have enthusiastic audiences . . . To make the Theatre again a real Community Theatre, we need the active participation of many people: all ages, all skills or no skills at all, one hour or every day . . . the healthy future depends on many people doing together the work that is richly satisfying fun because it is creating together for the benefit and pleasure of everyone.

To All Those Who Have Been Present, Greetings

Except for a possible special patron event later in the month, this fourth production marks the close of the 1957 theatrical season in Highlands.

With the invaluable backing and cooperation not only of its patrons and the Town of Highlands, but of enthusiastic audiences, HCT, after seven years of inactivity, has managed a revival that surpasses its peak efforts during any of the previous years of its existence. The productions have been so smoothly run, the stage so professionally set and the plays so well received, that it may be necessary to remind ourselves of some of the details of what has been accomplished:

The Old School Theatre, that was built during WPA days and purchased by the Town of Highlands at the time the new school was built, has been reconditioned by the Town, the auditorium painted, seats replaced and repaired, light cables to meet state specifications run from the projection room to the stage. The Theatre refurbished the off-foyer office and concession stand, the foyer itself and the ticket booth; considerable investment has been made in permanent equipment . . . lights, two complete sets of flats, etc., and a dressing room fabricated from the bandstand lent by the Town (that was, incidentally, entirely dismantled and returned to the Town for use during last week's Hillbilly Day). The biggest job and probably the one that is already most taken forgranted, was to enlarge the stage itself to over twice its original size.

The number of Highlanders who have been involved in this 1957 season indicate that the Commissioners who sponsored the Theatre revival were right in thinking that, aside from the entertainment the plays would give, an active Theatre would provide a creative outlet that no other group in Highlands is set up to offer. One hundred and two patrons have contributed not only their financial support but their active encouragement of Theatre concerns; well over a hundred individuals have worked on the productions; fifty-five business concerns indicated their support by placing advertisements in the Theatre programs.

Among the creative arts, theatre is unique in that one person cannot do it alone. No matter how small the cast or how simple the production, it takes an almost unbelievable number of persons to develop the illusion we call Theatre. All good theatre people recognize this; with them it is no facetious turn of phrase to say there are no small parts, or that the back-stage worker is as important as the onstage star. But to say that all parts of a construction are necessary to hold up the building is not to deny the importance of keystone. Fred Coney Allen has been that keystone for this 1957 HCT revival. Listed only as "director and designer" for the first three productions, he has been that . . . and carpenter, light designer, painter, artist, janitor, a twenty-four-hour-day laborer and creative inspiration. Everyone who has had anything at all to do with the Theatre this summer recognizes the contribution made by this Highlander who first worked with HCT when he was fourteen.

The reconstruction has been achieved, the support and enthusiasm and eagerness have been revived. The stage is set for 1958.

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IT IS A WAY OF LIVING

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BUT WE KNOW
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New Dining Room Open to
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Additional patrons will be listed in future programs. "The \$25 that will place your name on the patron list in each program will also bring you two season tickets . . . and the satisfaction of having helped re-create something of real value."

A Community Theatre is a theatre in which all members of the community take part. . . .

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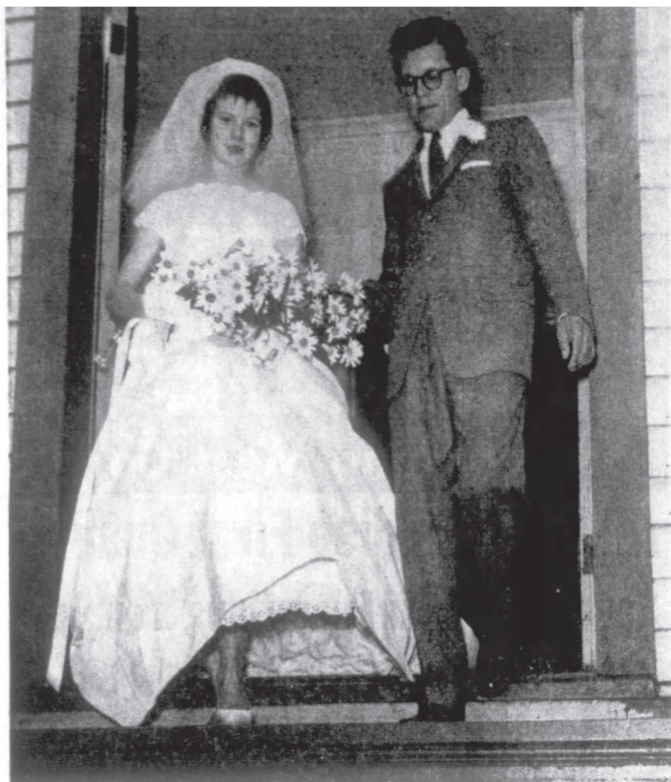
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Mrs. Robert D. Wood, Jr.
Mr. and Mrs. Ernest Wooler

COLLIN MARRIED HER LEADING MAN THREE DAYS BEFORE "FOURPOSTER" OPENED

Page 14 The Knoxville News-Sentinel Thursday, August 22, 1957

Miss Collin Wilcox Wed to Director-Actor at Highlands



TO NEW YORK—Mr. and Mrs. Walter Lloyd Beakel (Collin Wilcox) were married on Aug. 11 at Highlands, N. C., Presbyterian Church.

Miss Collin Wilcox, daughter of Professor and Mrs. Jack H. Wilcox of 1816 Lake Avenue and Billy Cabin Farm, Highlands, N. C., became the bride of Walter Lloyd Beakel of New York on Aug. 11 at Highlands Presbyterian Church.

Mrs. Beakel, who has been in Carousal and U-T Theater productions, has been appearing with Luther Adler in the Chicago production and on tour in "View From the Bridge."

To Live in New York

Mr. Beakel has been a director and actor in the professional theater for the past several years. At the close of the summer theater season in Highlands, he and his bride will live in New York. The

bridegroom is the son of Stanley C. Beakel of Cleveland, O., and the late Mrs. Christine Stevenson.

Rev. DuPree Officiates

The Rev. Robert DuPree officiated at the wedding.

Mrs. Beakel wore a dress of ribbed Italian silk, fashioned on Empire lines with Alencon lace bodice. Her veil was held in place by a tiny coronet. She carried a sheaf of shasta daisies.

Miss Jeremy Wilcox, who was her sister's only attendant, wore a dress of silk organdy and lace in dusty pink shade and carried a nosegay of pink asters.

The bride's father, who is associate professor of business administration at U-T, served as best man. Ushers were Overton S. Chambers of Chicago

and Dean Thomas Fitz Patrick of Charlottesville, Va.

Studies in Chicago

The bride is the granddaughter of Mrs. Howard Doane Randall of Cincinnati and Highlands, and the late Mr. Randall, and the late Mr. and Mrs. Joseph Wilcox of Cape Breton, Nova Scotia. She attended Westtown School, Westtown, Pa., and was graduated from West High School before taking special classes at U-T and spending a year at Goodman Memorial Theater in Chicago.

Mr. Beakel studied at Cleveland Art Museum and Chicago Art Institute, at Lake Forest College, and received his master of fine arts degree at Goodman Memorial Theater. He formerly was an instructor of drama and director at Lake Forest and DePaul University.